

"DOCTOR WHO" (~~ELL~~) MMM

'The Sea Devils'

TX'72

by

Malcolm Hulke

EPISODE TWO

Producer.....BARRY LETTS
Director.....MICHAEL BRIANT
Script Editor.....TERRANCE DICKS
P.A.....COLIN DUDLEY
A.F.M.....JOHN BRADBURN
Assistant.....PAULINE SILCOCK

Designer.....TONY SNOADEN
Visual Effects.....PETER DAY
Costumes.....MAGGIE FLETCHER
Make-up.....SYLVIA JAMES

T.M.1.....MIKE JEFFERIES
T.M.2.....PETER VALENTINE
Sound Supervisor.....TONY MILLIER
Grams Operator.....GORDON PHILLIPSON
Crew No.....TEN

Vision Mixer.....JOHN GORMAN
Floor Assistant.....TONY COX
Film Editor.....MARTYN DAY

1030	-	1300	Camera Rehearsal (with T/K 37 from 1100 and T/K 41 from 1400)
1300	-	1400	LUNCH
1400	-	1800	Camera Rehearsal
1800	-	1900	DINNER
1900	-	1930	Line up
1930	-	2200	RECORD VTC/6HT/69569

RECORDING:

TUESDAY, 16TH NOVEMBER 1971

T.C.8

TRANSMISSION:

SATURDAY, 4TH MARCH 1972

BBC-1 COLOUR

"DOCTOR WHO"

SERIAL LLL

'The Sea Devils'

EPISODE TWO

CAST LIST

Doctor Who.....JON PERTWEE
Jo Grant.....KATY MANNING
Clark.....DECLAN MULHOLLAND
Sea Devil.....PAT GORMAN
3rd Officer Jane Blythe.....JUNE MURPHY
Captain Hart.....EDWIN RICHFIELD
Master.....ROGER DELGADO
Trenchard.....CLIVE MORTON
C.P.O. Smedley.....ERIC MASON

WALK-ONS

Chateau Guard.....LES CLARKE
Naval Rating.....JIM DOWDALL

Technical Requirements

5 PEDS
4 BOOMS
C.S.O.
Colour Monitor
16 mm Telecine Machines

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EPISODE TWO

RUNNING ORDER

Project No. 02340/7064

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
1	<u>1. INT. FORT CORRIDOR</u>	Doctor Who Jo Clark Sea Devil	Night	1A,A1, 2A,3A	1-10
3	<u>1A. INT. FORT CORRIDOR</u>	Doctor Jo Clark	Night	5A,D1	11
3	<u>2. INT. FORT CABIN</u>	Jo Doctor Clark	Night	3B,C1,4A, F/Rod	12-23
		BREAK			
5	<u>3. INT. FORT CORRIDOR</u>	Doctor Sea Devil	Night	1B,2B,3C/D, 4B/C,5B, D3 & Slung	24-36
6	<u>4. INT. FORT CABIN</u> (PUASES DURING THIS SCENE)	Jo Doctor Sea Devil's hand	Night	2B,3D,C1, 4D,D2 (Red Spot Lighting)	37-48
9	<u>5. INT. FORT CORRIDOR</u>	Doctor Jo	Night	1B,4B,5C, D3, & Slung (Jagged Window & Wind machine or fan)	49-51
10	<u>6. INT. NAVAL BASE HART'S OFFICE</u>	Jane Hart	Day	B1,2C,A1, 1C	52-57

"DOCTOR WHO" (LLL) EPISODE TWO
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
12	<u>8. INT. FORT. CABIN</u>	Clark Doctor Jo	Day	3D,C1,D1, 4D	58- 79
16	<u>9. INT. FORT CORRIDOR</u>	Jo	Day	5C & FR	80-81
16	TELECINE 5 (A5) JO's eyeline Helicopter in flight				
16	<u>9A. INT. FORT CABIN</u>	Doctor	Day	C1,4D	82
BREAK					
17	<u>7. INT. CHATEAU MASTER'S ROOM</u>	Master Trenchard	Day	3E,D4,4E, C2,1D	83- 98
BREAK					
19	<u>10. INT. CHATEAU MASTER'S ROOM</u>	Trenchard Guard Master	Day	3E,D2,4E	99-102
21	<u>11. INT. NAVAL BASE HART'S OFFICE</u>	Doctor Jo Hart Jane	Day	2D,B1,A1, 1C	103- 109
23	<u>12. INT. NAVAL BASE HART'S OFFICE</u>	Hart Doctor Jo Jane Trenchard	Day	2D,B1,3F, A1,1C	110- 124

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RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
25	<u>13. INT. NAVAL BASE</u> <u>STORE ROOM</u>	Master Smedley	Day	4F,D5, C3,5D	125- 142
28	<u>14. INT. NAVAL BASE</u> <u>HART'S OFFICE</u>	Doctor Jo Trenchard Hart	Day	2E,B1, 3F, A1,1C	143- 155
30	<u>TELECINE 7 (A6)</u> JO's eyeline Master walks through base	Master Sailors	Day		
30	<u>15. INT. NAVAL BASE</u> <u>HART'S OFFICE</u>	Doctor Hart Jo Jane	Day	2E,B1, 3F,A1,1C	156- 159
30	<u>TELECINE 8 (A7)</u> Doctor's eyeline. Normal activity on base		Day		
31	<u>16. INT. NAVAL BASE</u> <u>HART'S OFFICE</u>	Doctor Jo Hart Jane	Day	2E,B1, 3F,A1,1C	160- 166
BREAK ARTISTS &			CAMS		
32	<u>17. INT. NAVAL BASE</u> <u>STORE ROOM</u>	Smedley Hart Doctor Jo	Day	4F,D5, C3,5D	167- 175
PAUSE FOR ARTIST					

"DOCTOR WHO" (LIL) EPISODE TWO
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
34	<u>18. INT. CHATEAU</u> <u>TRENCHARD'S OFFICE</u>	Trenchard Doctor Guard	Day	5D,A3, 1E,B2,2F	176- 189
36	<u>19. INT. CHATEAU</u> <u>MASTER'S ROOM</u>	Master Trenchard Guard	Day	3E,D4, 4E,C2	190-- 201
38	<u>20. INT. CHATEAU</u> <u>TRENCHARD'S OFFICE</u>	Trenchard Doctor Guard	Day	5D,A3,1E, B2,2F	202- 220
PAUSE					
40	<u>21. INT. CHATEAU</u> <u>CORRIDOR</u>	Doctor	Day	5E, A1	221
40	<u>21A. INT. CHATEAU</u> <u>MASTER'S ROOM</u>	Master Doctor Guard	Day	3E,D4,4E, C2,5E	222- 230
42	<u>21B. INT. CHATEAU</u> <u>CORRIDOR</u>	Master Doctor	Day	1F,A4,2L	231- 237
43	<u>21C. INT. CHATEAU</u> <u>MASTER'S ROOM</u>	Master Doctor	Day	3E,D4, 4E,C2, 5E	238- 245

"CTOR WHO" (LLL) EPISODE TWO
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
<u>TELECINE SEQUENCES TO BE RECORDED AT END</u>					
46	<u>TELECINE 1</u> (B14 or Opening Titles A8)				
47	<u>TELECINE 2</u> (B8) Establishing shot Naval Base		Day		
48	<u>TELECINE 3</u> (B9) Helicopter takes off		Day		
49	<u>TELECINE 4</u> (B10) Helicopter flying		Day		
50	<u>TELECINE 6</u> (B11) Trenchard arrives at Naval base with Master hidden in back of car. The Master emerges dressed in Naval Commander's uniform.	Trenchard Master Sailors	Day		
51	<u>TELECINE 9</u> (B12) Trenchard leaves the Naval Base.	Trenchard Sailors	Day		
52	<u>TELECINE 10</u> (B13) Doctor and Jo arrive at Chateau Main door and enter	Doctor Jo Guards	Day		
53	<u>TELECINE 11</u> (B15 or Closing Titles A9)				

"DOCTOR WHO"

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SERIAL LLL

by

Malcolm Hulke

EPISODE TWO

TO BE PLAYED IN
AT END OF PROGRAMME

TELECINE 1 SOF
OPENING TITLES:

S/I T/J SLIDES (a) The Sea Devils
(b) by MALCOLM HULKE
(c) Episode Two

1A, A1, 2A, 3A

1. 1 A 1. INT. FORT CORRIDOR. NIGHT. SOUND
V82A Heavy
DR./JO Breathing
etc.
(DOCTOR AND JO
SQUATTING AS AT
END OF EP. 1)
2. 2 A /
LS CORRIDOR
(THEY LISTEN. FROM
OFF WE CAN HEAR THE
SOUND OF DRAGGING FEET
AND HEAVY BREATHING /
APPROACHING CLOSER
AND CLOSER)
3. 1 A
A/B
Let them go
It's coming towards us.
4. 3 A /
DR. & JO
rise into
M2S

- 1 -

(2 next)

(on 3, shot 4)

5. 2 A
LS CLARKE

(THE SOUND OF THE
DRAGGING FEET COMES
CLOSER. JO AND DOCTOR
WHO MOVE BACK INTO
THE SHADOWS.

LIGHTING
DON'T WANT
TO KNOW IT
IS HICKMAN
TILL SHOT
ON CAM. 2

6. 1 A
CU CLARKE

Let him go

THEY BOTH STAND THERE
WATCHING. WE CUT TO
THEIR POV AS CLARK
EMERGES FROM THE SHADOWS
DOWN THE CORRIDOR. AS
HE CATCHES SIGHT OF
DOCTORWHO AND JO,
HE RAISES THE MONKEY
WRENCH TO ATTACK THEM,
HIS EYES RANGE WITH
FEAR AND PANIC)

7. 3 A
M2S DR./JO

DOCTOR WHO: Stop! We're friends.

8. 2 A
MLS CLARKE

PAN him L. to
2S DR./CLARKE

(CLARK IS TOO DERANGED
TO UNDERSTAND, AND
CONTINUES HIS ATTACK.
DOCTOR WHO GRABS HIS
WRIST AND APPLIES A
VENUSIAN JUDO LOCK,
SO THAT CLARK IS
HELPLESS. THE MONKEY
WRENCH DROPS FROM HIS
HAND. HE BABBLES)

9. 1 A
C2S CLARKE/
DR.

CLARK: Hickman - he's dead ... that
thing killed him ... It must have come
out of the sea - a sea devil

/3 TO B FAST/

(ALMOST SCREAMING THE
LAST WORDS, CLARK COLLAPSES.
CTOR WHO EXAMINES HIM
BRIEFLY)

Let them go

DOCTOR WHO: Come on Jo. We'd better
get him to that cabin.

10. 2 A
3S JO/CLARKE/DR.

TRACK IN after
them.

Let them go R.

ZOOM to CU
SEA DEVIL

(DOCTOR WHO TAKES CLARK'S
SHOULDERS, JO HIS FEET,
AND THEY CARRY HIM OFF.

HOLD ON THE DARK CORRIDOR
FOR A MOMENT. THEN A
SEA DEVIL APPEARS FROM
THE DARKNESS AND FOLLOWS
JO AND DOCTOR WHO)

11. 5 A
LS CORRIDOR
(3 next)

5A, D1
1A. INT. CORRIDOR. NIGHT

(BUNK BLOCKED UP
18". TRAP OPEN)
HOLD DR./JO & CLARKE DOCTOR WHO: He's suffering from
to door severe shock - we should get him
to hospital.

12. 3 B
(THRU TRAP)
LS ROOM

3B, C1, 4A, FR

2. INT. FORT. CABIN. NIGHT

HOLD DR./JO and CLARKE to
f/g Bunk and M3S
(JO AND DOCTOR WHO
LOWER CLARKE ON A BUNK)
(CLARK MUTTERS AND
STIRS UNEASILY BUT
QUIETENS AS THE
DRUG TAKES EFFECT)

JO: How?

DOCTOR WHO: We'll have to send
for help. (TO CLARK) Listen, old
chap - where's your radio?

Let DOCTOR
go

(CLARKE POINTS TO A
CUPBOARD, BUT IS
ALSO STRUGGLING TO
SAY SOMETHING)

13. 4 A
M2S JO/DR.

HOLD DR. to f/g
and see ripped
wires and
1st aid box

(DOCTOR WHO GOES TO
THE CUPBOARD AND
OPENS IT. INSIDE A
FEW BROKEN WIRES
STICK OUT FROM
THE BULKHEAD.)

CLARKE & JO
b/g

HOLD DR. to
Bunk

WE GET THE IMPRESSION
THAT THE RADIO EQUIP-
MENT HAS BEEN LIFTED
OUT TOTALLY, INSIDE THE
CUPBOARD IS ONLY A
JUNCTION BOX, SOME
LOOSE CABLE, AND A
FEW ODDS AND ENDS
OF ELECTRICAL GEAR)

CLARK: Took it... Lipped it out
and took it away.

Certainly did. Listen to me.

DOCTOR WHO: / Is there another
transmitter on the fort? /

14. 3 B
28 CLARKE/
JO

CLARK: (DROWSILY) No... Nothing.

DR. into 3S

(DOCTOR WHO THINKS FOR
A MOMENT)

DOCTOR WHO: Any transistor radios -
that sort of thing? /

15. 4 A
M2S CLARKE/JO

CLARK: Think so ... some of the
crew ...

JO: What do you want to do? -
Listen to "Night Ride"? /

16. 3 B
MCU DR.

DOCTOR WHO: It is possible to turn a
receiver into a transmitter, you know. /

17. 4 A
MCU JO

JO: It is?

18. 3 B
MCU DR.
& needle

It is
DOCTOR WHO: / Simply a matter of
modulating the signal. You connect
the output of the loudspeaker into
the input of the low frequency
amplifier. Then you connect the
output of your low frequency
amplifier to your oscillator. Use
your loudspeaker as a microphone,
and there you are. /

19. 4 A
MCU JO

GW

- 5

(on 4, shot 19)

JO: Ah!

20. 3 B / A/B DOCTOR WHO: (TO CLARK) / These Where exactly are transister radios.

21. 4 A / CS CLARKE CLARK: Crews' quarters - down the Hyperdermic in f/g corridor. Next deck.

22. 3 B / C3S CLARKE/ DOCTOR WHO: / This isn't going to hurt you. JO/DR. Look after him, will you, Jo?

HOLD DR. b/g
JO f/g

(DOCTOR WHO EXITS. JO
TUCKS THE PLANKET ROUND
CLARK WHO IS NOW
DRIFTING INTO UN-
CONSCIOUSNESS)

23. 4 A / CU CLARKE

D TO 2	3 TO C
1 TO B	4 TO B
2 TO B	5 TO B

BREAK (DOCTOR UP ROSTRUM)

1B, 2B, 3C/D, 4B/C

24. 3 C 3. INT. FORT 5B, D3 & Slung COMBING 1947
H/A DR's feet
cross grating

(DOCTOR WHO IS COMING
ALONG THE CORRIDOR,
LOOKING ROUND. AS
HE COMES TO AN INTER-
SECTION. HE SEES IN
THE SEMI-LIGHT THE
SHAPE OF A SEA DEVIL.
DOCTOR WHO STOPS.
FOR A MOMENT DOCTOR
WHO AND THE SEA DEVIL
LOOK AT EACH OTHER,/
MOTIONLESS)

GRAMS
DUB
FADE IN
Sea
Storm to
reach
climax
end
Scene 5

24A. 4 B / MLS DR. on
stairs.
PAN him down.
HOLD MLS

25. 5 B / LS ARCH &
SEA DEVIL

26. 4 B / MS DOCTOR DOCTOR WHO: Don't be afraid. I
Don't wish to harm you. (cont...)

(WE SEE THAT THE
SEA DEVIL IS CARRYING
SOME KIND OF WEAPON.
A STRANGELY SHAPED
GUN.

27. 5 B / MS SEA DEVIL

(4 next)

- 5 -

(THE SEA DEVIL LEVELS
THE WEAPON AT DOCTOR
WHO)

28. 4 B _____/
MS DOCTOR
DOCTOR WHO: Wait. We must
talk.

29. 5 B _____/
MS SEA DEVIL
VIS.EFFECTS
GUN FIRES
VIS. EFFECTS
WALL HIT
(A BOLT OF HEAT COMES
FROM THE GUN AND
SIZZLES ALONG THE
CORRIDOR. THERE IS
AN EXPLOSION ON
THE WALL BY DOCTOR WHO'S
HEAD. DOCTOR WHO
TURNS AND SEES THE
SEA DEVIL ADVANCES
AFTER HIM AND FIRES
AGAIN)

30. 4 B _____/
MS DR. &
EXPLOSION L.

31. 5 B _____/
MS SEA DEVIL

32. 4 B _____/
MLS DR.
PAN him L. up
stairs to top

PAUSE (REPOSITION ARTIST)

33. 5 B _____/
MLS SEA DEVIL.
PAN him up stairs

/4 TC C/

34. 3 C _____/
H/A DR'S feet
X grating -
Sea Devils

35. 1 B _____/
(TWIST ANGLE)
MLS DR. down
ladder and up
corridor.
SEA DEVIL in
to frame

/3 TO D/

36. 4 C _____/
(TWIST ANGLE)
LS up corridor.
DR. past camera
followed by
SEA DEVIL

37. 2 B _____/
M2S CLARKE
JO

2B,3D,C1,4D,D2

4. INT. FORT. CABIN. NIGHT

(3 next)

(TRAP SWINGING OPEN)

(on 2, shot 37)

Door R. b/g

(JO TUCKS UP CLARK
AND MAKES HIM
COMFORTABLE)

DR. into DEEP 3S

HOLD JO's trunk
as she rises

JO: How about a cup of tea and -

38.

3 D

MIS DR.

(X f/g table)

(DOCTOR WHO SLAMS THE
DOOR SHUT BEHIND HIM,
BOLTS IT, AND PUSHES/
THE TABLE AGAINST THE
DOOR)

HOLD DR. and
table to door

What's happening?

PAN DR. L.

(2 next)

(on 3 shot 38)

- 1

39. 2 B
CS WIRE COILS
Let them go
DOCTOR WHO LOOKS
ROUND THE ROOM, SEES /
THE JUNCTION BOX FROM
THE RIPPED-OUT RADIO,
FINDS SOME CABLE
STARTS CONNECTING IT
TO THE POWER SOURCE)
JO: What is going on?
40. 3 D
A/B
MLS DR.
PAN him L.
to junction box
DOCTOR WHO: (ALMOST TO HIMSELF)
Just as I thought. / Like these
creatures in the caves.

JO: What are you talking about?

CRAB R. and
let JO in
for C2S DR./JO
DOCTOR WHO: Probably a related
species. I tried to talk to it,
but it's no good. Completely hostile.

PAN DR. R. to
door

DOCTOR WHO: (WORKING) Here, hold
this end.

41. 4 D
MCU JO
(JO DOES AS SHE IS
TOLD. DOCTOR WHO
LEAVES THE JUNCTION
BOX, GOES TO THE
DOOR, AND BEGINS /
CONNECTING THE
OTHER END OF THE
CABLE TO THE METAL
DOOR)

42. 3 D
MS DR.
JO: What are you doing now?

creatures
DOCTOR WHO: These / can cut through
rock, metal - anything.

PAN him L.
to C2S again

JO: Look.

(JO INDICATES THE DOOR
WHERE A CIRCLE OF HEAT
IS BEGINNING TO APPEAR.

PAUSE OR BREAK

VIS. EFFECTS.
In with 'tetro' 7 -
and sparks/
flashes

43. 2 B
CS DOOR

(2 next)

(COVER WHOLE BURNING
SEQUENCE AND HAND
THROUGH ON THIS SHOT)

VIS EFFECTS
BURNING &
DEVIL HAND
THROUGH

LIGHTING
RED SPOT

(SMOKE COMES FROM THE
CIRCLE. WORKING AT
FRANTIC SPEED,
DOCTOR WHO HAS MADE
THE CONNECTIONS.
THE CIRCLE OF THE DOOR
DROPS AWAY AND A
SEA DEVIL'S HAND REACHES
THROUGH, FEELING FOR
THE CLAMPS. DOCTOR WHO
GOES TO THE JUNCTION
BOX, THROWS THE POWER
SWITCH. THE DOOR
CRACKLES WITH THE
ELECTRICAL CHARGE WHICH
THE DOCTOR HAS PUT THERE

PAUSE

44. 2 B
CS FLASHES
& DEVIL'S hand
being burnt

VIS. EFFECTS
flashes

(THERE IS A ROAR OF
PAIN FROM THE OTHER
SIDE AND THE SEA DEVIL'S
HAND IS WITHDRAWN.)

PAUSE

45. 4 D
(CRABBED L.)
BCU JO Reaction

PAUSE

46. 4 D
BCU DR.
Reaction.
He turns away

(CLOSE TRAP SWINGER)

DOCTOR WHO: Quick - give me
a hand.

47. 3 D
CS JUNCTION BOX
SWITCH

JO: What are you doing?

48. 4 D
M2S JO/DR

DOCTOR WHO: I must go after that
creature.

CRAB R. and HOLD
them to door.

Let them go

(DOCTOR WHO PULLS THE
TABLE AWAY, UNCLAMPS THE
DOOR BOLTS, AND
OPENS THE DOOR. HE
RUSHES OFF AFTER THE
SEA DEVIL, AND JO
FOLLOWS)

49. 1 B
(SLIGHT TWIST)

PI (on 1, shot 49)

-2-

1B, 4B, 5C, D3, & Slung

4 TO B

5. INT. PORT CORRIDOR. NIGHT.

SEA DEVIL down
corridor. Let
it go.

DR. & JO INTO
corridor b/g

Let them go R.

(THE DOCTOR COMES
RUNNING ALONG
PURSUING THE SOUND
OF THE SEA DEVIL'S
HOWLS. THE DOCTOR
COMES TO AN INTER-
SECTION, PAUSES,
NOT KNOWING WHICH
WAY TO GO.

PAUSE (DR. & JO TO STAIRS)

(SET JAGGED
WINDOW)

1 & 2 TO
HART'S OFFICE

JO COMES RUNNING UP
BEHIND HIM. JUST
AS SHE COMES UP TO
HIM, THEY HEAR FROM
OFF, A CRASH OF GLASS
AND THE LONG HOWL,
OF THE SEA DEVIL
FALLING INTO THE SEA.

THEY RUN UP THE
CORRIDOR IN THE
DIRECTION OF THE
NOISE, AND WE GO
WITH THEM. /

50. 4 B
LS stairs

DR. & JO into
frame.

PAN them R. to
window

THEY COME TO A WINDOW
LET INTO THE BULKHEAD.
THIS IS THE KIND OF
WINDOW THAT HAS WIRE
MESH LAMINATED BETWEEN
GLASS. BUT THE WINDOW
HAS BEEN SHATTERED,
LEAVING A RAGGED EDGE
OF GLASS AND WIRE MESH
ROUND THE FRAME. / SOME

GRAMS
Glass
Crash,
Devil's
fall
& cry
sea-
gulls

51. 5 C
L/A focus on
jagged window.

PUSH FOCUS to C2S
DR. & JO as they
appear in window.

ZOOM to CU DR.

Let them go

GLASS IS ON THE DECK.
THROUGH THE JAGGED
HOLE COMES THE WIND
AND THE NOISE OF THE
SEA. BEING NIGHT WE
CAN SEE NOTHING.

THE DOCTOR AND JO
LOOK INTO THE DARK-
NESS FOR A MOMENT.
THEN THE DOCTOR TURNS
AWAY)

52. 2 D
MS JANE

-9-

(1 next)

Rewr e Ep.2.LLL

(on 2, shot 52)

-10-

TO BE RECORDED AT
END OF PROGRAMME
TELECINE 2

B1,2D,A2,1C

6. LIAISON OFFICE. HART'S OFFICE DAY

HART into b/g
for M2S

(JANE IS SETTING OUT
CORRESPONDENCE ON
HART'S DESK.)

(HART ENTERS.)

HART: Good morning Blythe.

JANE: Good morning, sir:

HART: Anything in?

(HART GOES AROUND HIS
DESK TO PICK UP THE
MAIL)

Let HART go

JANE: We've had a Report from the
civilian police sir.
That man who turned up yesterday -
wanting to visit the Port?

53.

1 C

2S JANE/HART

He has disappeared with the boat
he came in.

HOLD HART
to MS f/g
JANE b/g

-10-

(2 next)

(on 1, shot 53)

HART: Oh no!

JANE: He and the girl were seen heading out to sea yesterday afternoon. There's been no sign of them since.

54. 2 D _____/
CU HART

HART: Get on to the fort will you? See if they turned up there.

55. 1 C _____/
A/B

JANE: I've already tried that sir. We can't raise the fort at all. They just don't answer.

56. 2 D _____/
A/B

HART: We'd better take a look. Get the air-sea rescue boys.

57. 1 C _____/
CS PHONE

PAN UP to
HART

58. 4 D _____/
CU JO

(3 next)

(on 4, shot 58)

TO BE PLAYED IN
AT END OF PROGRAMME
TELECINE 4

3D,C1,D1,4D, (5C in corridor)

8. INT. FORT D, CABIN. DAY.

(CLARK SLEEPING
PEACEFULLY.

JO IS MAKING TEA,
WHILE THE DOCTOR
IS WORKING ON A
NUMBER OF TAKEN
APART TRANSISTOR
POCKET RADIOS.
HE IS WIRING THEM
TOGETHER INTO A
COMPLICATED CIRCUIT)

59. 3 D JO: How's it going? /
DEEP 2S
DR. f/g in DOCTOR WHO: Nearly finished. I'm
MS + Radio gubbins. just about to test it.

JO R. b/g

JO X's to
M2S

(JO BRINGS HIS CUP
OF TEA OVER, LOOKS
AT THE COMPLICATED
WIRING)
- JO: I've seen things like that in a
modern art exhibition. You really
think you can transmit with it?
60. 4 D DOCTOR WHO: Of course I can. /
MCU DR. &
Wires

(THE DOCTOR FINISHES
JOINING TWO WIRES
TOGETHER)
61. 3 D There we are. Now then! /
CS LOUDSPEAKER
& Dr's hand

(4 next)

(on 3, shot 61)

- 13 -

PM

(THE DOCTOR TURNS
ON THE SWITCH ON
ONE OF THE TRANSISTORS. NOTE
FROM FIVE TINY LOUD- Switch
SPEAKERS WE HEAR A by
BURST OF INTRODUCTORY Loud-
POP MUSIC) Speaker

GRAMS
Pre-
Rec.
Speech
Music
bits

62. 4 D
CU DR. DISC JOCKEY: (FILTER) Hey there, early birds! We've got a wonderful batch of discs for you this morning, so don't feel isolated and cut off from the world. / Whoever you are, wherever you are, we've got something just for you -

63. 3 D
CU JO

64. 4 D
CU LOUDSPEAKER
& Switch.
DR'S hand
in (THE DOCTOR SWITCHES
OFF IN DISGUST,
JO PROTESTS)

65. 3 D
M2S DR./JO JO: (KIDDING THE DOCTOR) Hey, that's my favourite D.J.

(THE DOCTOR,
IGNORING HER,
REGARD THE CIRCUIT,
THEN STARTS WORKING
ON A SECTION OF IT)

DOCTOR WHO: I must have forgotten
to reverse the circuits.

JO: Your tea.

DOCTOR WHO: Thank you.

PAN JO L.
to brink &
2S CLARKE/JO

(SHE PUTS THE TEA
DOWN BESIDE HIM.
HE IGNORES IT,
GOES ON WORKING
ABSORBED AS HE
ANSWERS JO'S
QUESTION)

- 13 -

(4 next)

PM

(on 3, shot 65)

JO: Doctor, that Sea Devil thing that attacked us - you said you'd seen something like it before.

66. 4 D
MCU DR.

DOCTOR WHO: A somewhat similar creature. That's right. They emerged from some caves in Derbyshire.

JO: The ... Silurians, wasn't it? The Brigadier was telling me ...

DOCTOR WHO: A complete misnomer. The chap who discovered them got the period wrong. Properly speaking they should have been called the Eocenes.

67. 3 D
MCU JO

JO: Anyway they were a race of super-reptiles who'd been in hibernation for millions of years ...

68. 4 D
MCU DR.

DOCTOR WHO: That's right. I think there must be another of their colonies right here beneath us.

69. 3 D
A/B.
PAN her R.
to DEEP 2S
DR. (in CU)
JO b/g

JO: No. something seem to have woken them up.

DOCTOR WHO: Probably the ^{re-}building of this fort. ..

JC: But I thought you said they lived in caves ...

70. 4 D
CU DR.

DOCTOR WHO: This must be a different species. Completely adapted to life under water.

71. 3 D
CU JO

JO: And they've been sinking ^{the} ships?

72. 4 D
CU DR.

DOCTOR WHO: Very probably.

73. 3 D
MS JO

JO: Why are they so hostile. / What have we done to them?

PAN her L.
to M2S DR./JO - 14 -

(4 next)

PM

(on 3, shot 73)

-15-

74. 4 D
CU DR. DOCTOR WHO: They still regard Earth as their planet Jo and they want it back. As far as they're concerned, Man is an ape who's got above himself ...

75. 3 D
M2S DR./JO (THE DOCTOR MAKES A FEW FINAL ADJUSTMENTS)

DOCTOR WHO: There - that should do it.

(THE DOCTOR TURNS THE 'ON' SWITCH AND SPEAKS INTO THE LOUDSPEAKER OF ONE OF THE TRANSISTOR RADIOS)

180° PAN JO
L. to MCU

Hello. May Day. May Day. (INTO LOUDSPEAKER) / May Day, May Day. / This is - (QUICKLY TO JO) What's our call sign?

(JO GOES TO WHERE THE RADIO APPARATUS WAS, READS FROM A CARD ON THE BULKHEAD)

76. 4 D
MCU DR. JO: Oscar Bravo Tango 74. /

Bravo Tango DOCTOR WHO: (INTO LOUDSPEAKER) Oscar/ 74. We are stranded on this fort and have a wounded man here. Please send immediate assistance. Can you hear me? Can you hear me? Over.

77. 3 D
MCU JO (THE DOCTOR ADJUSTS SOME CONTROLS ON THE TRANSISTOR)
PAN her R. to MC2S JO/DR

JO: You'll never get through to anyone on that hash up!

78. 4 D
CS Loudspeaker

-15-

(3 next)

79. 3 D
M2S DR./JO
Door b/g

PILOT: (FILTER) Hello Fort. Hello
Fort. Oscar Bravo Tango. Receiving
you loud and clear. Am about to
land.

As JO goes
PUSH IN to
Profile
CU DR.

JO: Doctor! It worked!
(EVEN THE DOCTOR
IS AMAZED.)

HE ADJUSTS CONTROLS TO
TRANSMIT AGAIN. MEAN-
WHILE WE HEAR THE SOUND
OF THE APPROACHING
HELICOPTER AND JO
GOES TO A WINDOW AND
LOOKS OUT)

SOUND

DUB

Helicop-
ter Noise

DOCTOR WHO: Fort Oscar Bravo Tango
74. Who are you? Who are you?

80. 5 C
LS JO
thru window

5C/FR

9. INT. CORRIDOR

As she X's
TRACK OUT
to incl.
window frame
& JO MS

(JO AT WINDOW)

TELECINE 5 (A5) (Dur: 10")

Helicopter in
Flight seen
from JO's POV

81. 5 C
A/B

JO: It's a helicopter.

RIG VIS. EFFECTS FLASH

82. 4 D
MCU DR.

Cl, 4D

9A. INT. FORT CABIN

DOCTOR WHO: Although I say so myself,
that's a very efficient piece of work
that.

(AS HE LOOKS AT THE APPARATUS
WITH PRIDE, THERE IS A FLASH
AND SMOKE, AS IT DISINTEGRATES)

BREAK

TO BE RECORDED AT
END OF PROGRAMME

TELECINE 3

3E,D4,4E,C2,1D

83. 1 D 7. INT. CHATEAU. MASTER'S ROOM DAY
 BCU
 TRENCHARD

(THE MASTER IS EATING
HIS BREAKFAST AT AL.
IMMACULATELY LAID
TABLE)

TRENCHARD IS
HOVERING NERVOUSLY
NEAR BY)

84. 4 E CS PLATE TRENCHARD: My dear fellow, it's simply not on.
- PAN UP with
fork to
CU MASTER MASTER: Don't you have any influence?
85. 3 E M.DEEP 2S TRENCHARD: Not with the Navy - not on that level.
MASTER/
TRENCHARD Pity.
PAN TRENCHARD MASTER: We must have that sonar equipment. It's essential to our plan.
L.
86. 1 D MCU TRENCHARD TRENCHARD: It's out of the question. There's no way of getting the official authorisation.
- (THE MASTER IS
LOOKING AROUND
THE TABLE)
87. 4 E MCU MASTER MASTER: Marmalade? Please.
88. 3 E MS TRENCHARD (TRENCHARD HANDS OVER A LITTLE SILVER POT)
PAN him to
M2S with
MASTER TRENCHARD: Here it is, old man.
TRACK IN
on MASTER
to MCU MASTER: Thank you. If we can't get the equipment officially there's only one solution. We must steal it.
89. 4 E CU TRENCHARD TRENCHARD: What?
(TRENCHARD THINKS THE MASTER MUST HAVE BEEN JOKING)
Oh yes. Jolly good. Nip over the barbed wire, dodge the guards, rifle the stores - eh?
90. 1 D CU MASTER

(on 1, shot 90)

-- 18A --

PM

MASTER: Something like that.

(THE THOUGHT HAS
STRUCK TRENCHARD
THAT THE MASTER
MAY NOT BE JOKING
AFTER ALL. YET HE
STILL CANNOT QUITE
BELIEVE IT)

91. 3 E
MC2S MASTER/
TRENCHARD

TRENCHARD: You really mean it? ...

MASTER: I most certainly do.

TRENCHARD: Out of the question!
You're asking me to commit a criminal
act!

92. 1 D
MCU MASTER

MASTER: The enemy have sunk
three ships. Isn't that a
criminal act?

93. 4 E
MS TRENCHARD
CRAB R. and
PAN him L. to
DEEP 2S
TRENCHARD/MASTER

TRENCHARD: Of course it is. But I
think I've gone far enough. The
government will cope.

94. 3 E
CU MASTER
MASTER: And how many more lives will
be lost while they're "coping" ?
Isn't it your duty to save those lives,
defeat the enemies of your country?

95. 1 D
CU TRENCHARD
TRENCHARD: But we haven't a chance
of breaking into the Naval Base.
Place is top security. Guards every-
where.

96. 3 E
CU MASTER
MASTER: I'm well aware of that.
We shall go straight through the front
gate. Could you pour me some coffee?

97. 4 E
CS CUP
TRENCHARD b/g

98. 3 E
BCU MASTER

BREAK

(TABLE POS. 2)

- 18A -

3E,D2,4E

99. 4 E 10. INT. CHATEAU. MASTER'S ROOM. DAY.
CS DOOR

PAN TRENCHARD
L. to 2S
MASTER/
TRENCHARD

(THE MASTER IS
PLAYING SOLITAIRE.
THE DOOR OPENS AND
TRENCHARD ENTERS,
FOLLOWED BY A GUARD
CARRYING AN UNNAMED
MOSS BROS. TYPE
CARDBOARD CASE)

TRENCHARD: All right, put it there.

As GUARD
recrosses frame
PAN him R. to
exit

(THE GUARD PUTS
DOWN THE CASE
WHERE TRENCHARD
INDICATED, AND
THEN GOES)

100. 3 E TRENCHARD: (TRIUMPHANTLY) There you
L/A X f/g are, then!
box
MLS MASTER

MASTER: Excellent.

As he X's
CRANE UP

PAN R. to
M2S MASTER/
TRENCHARD

TRENCHARD: Not easy, you know,
getting this sort of thing at a
moment's notice. Had to send one of
my chaps over to the mainland.
Said it was for theatricals.

MASTER: How ingenious.

TRENCHARD
in to C2S

TRENCHARD: Oh, nothing to it. Just
have to use the old loaf. Er -
when do we leave?

(THE MASTER CROSSES
TO THE BOX, STARTS
TO UNSTRAP IT)

101. 4 E
CS NAVAL
HAT on MASTER

-19-

(3 next)

(on 4, shot 101)

MASTER: As soon as possible.

(THE MASTER LIFTS
AWAY THE TOP OF THE
BOX, REVEALING A
FOLDED NAVAL
OFFICER'S SUIT.
RESTING ON TOP
IS THE CAP)

PAUSE

102. 3 E
 CU TRENCHARD

103. 2 D
 DOOR L.
 JANE R.

(1 next)

(on 2, shot 103)

-21-

2D, B1, 12, 1C

11. INT. NAVAL BASE: HART'S OFFICE DAY.

(THE DOCTOR, JO, HART, AND
JANE. THE DOCTOR IS LEANING
OVER HART'S DESK)
DR. thru frame JANE: Yes, yes. I'll call you
JANE/HART back later.
Let JO go HART: My dear Doctor, How can I go
to the Admiralty with a story
like this? Sea Devils!
If you had any proof ..

TRACK In to
M2S JANE/HART JO: What about the two men
on the fort? One of them was
killed, and the other one saw
the creature

Let HART go HART: (TO JANE) Check with the
Sick Bay See if Clarke's conscious
yet.

TRACK IN
to MCU JANE JANE: Yes sir.
(JANE LIFTS A PHONE IN
BACKGROUND, TALKS, BUT WE
CANNOT HEAR.

(JANE: (INTO PHONE) Sick Bay,
please. Captain Hart's
secretary That man from the
fort has he recovered
consciousness yet? I see
104. 1 C all right, I'll tell him...)
MCU DR.

(DURING THE ABOVE, THE
SCENE CONTINUES.)

DOCTOR: Even you must admit
that something happened on
that fort.
105. 2 D
MCU HART

HART: Maybe one chap went
beserk and attacked the other.
106. 1 C
MS JO
JANE in b/g

(2 next)

-21-

(on 1, shot 106)

- 22 -

AS JO X's
CRAB L. to
M2S JO/JANE

JO: We saw this thing too,
you know.

107. 2 D (JANE PUTS DOWN THE PHONE)
 CU HART

HART: (TO JANE) Well? Blythe?

108. 1 C JANE: He's still delirious and
M2S JO/JANE he's bubbling something about
Sea Devils.

109. $\frac{2 \text{ D}}{\text{CU HART}}$ (REACTION OF HART)

TO BE RECORDED
AT END OF PROGRAMME
TELECINE 6

110. 2 D
CU CU HART
(Between JO/DR)

(1 next)

- 22 -

(on 2, shot 110)

2D,B1,3F,A2,1C

12. INT. NAVAL BASE: HART'S OFFICE DAY.

Let him
go

(HART ON THE PHONE. THE
DOCTOR, JO AND JANE
STANDING BY. HART IS NOT
PLEASED BY THE INTERRUPTION)

HART: (INTO PHONE) Did he say
why he wants to see me? ...Oh,
all right, you'd better send him
up

111. 1 C (HART PUTS DOWN THE PHONE /
M3S X AND CONTINUES WHERE HE LEFT OFF)
HART'S
shoulder
DR./JO

Say I accept the existence of the
Sea Devils, Doctor What do you
want me to do?

DOCTOR: To begin with, we must
make every effort to make contact
with them.
112. 3 F
MCU HART

HART: But you claim they're
responsible for sinking these ships!

113. 1 C
MCU DR.

DOCTOR: It may still be possible
to find a peaceful solution. We
are not dealing with animals,
Captain, these are intelligent
beings.

114. 3 F
MS HART

(KNOCK ON THE DOOR AND
THE CHIEF LOOKS IN. HE
SEES HART FIRST)

115. 1 C
3S DR./
TRENCHARD/
JO

(2 next)

(on 1, shot 115)

TRENCHARD: Got a minute old chap?
I wanted to talk to you about the
golf tournament - (SEEING THE DOCTOR)
Good heavens!

SLOW ZOOM
to M2S
TRENCHARD/JO

DOCTOR: How do you do, Col.Trenchard.

TRENCHARD: Hello, Doctor... Miss
Grant. I thought you two left the
island yesterday.

PAN TRENCHARD
R. to 2S
TRENCHARD/
HART

JO: (WITH A LOOK AT THE DOCTOR)
e didn't manage to get away.

TRENCHARD: (HOPEFULLY) Taking a
look round the island? Charming s
spot, isn't it. (TO HART) Look,
John, I don't want to butt in,
but about next weekend we are
rather relying on you, you know.

116. 2 D
M2S TRENCHARD/
HART

HART: I'll do my best, old chap
but if we get a sudden flap on...

117. 1 C
MC2S TRENCHARD/
HART

TRENCHARD: That's just what I was
thinking, old chap Perhaps I
should arrange to have a reserve
standin by

118. 3 F
(CRABBED L.)
MCU DR.
PAN him R.

DOCTOR: Why don't you do that
Col. Trenchard? Captain Hart's going
to be very busy from now on.

119. 2 D
C2S TRENCHARD/
HART

HART: Life is rather full at the
moment George

120. 1 C
MCU TRENCHARD

(2 next)

(on 1, shot 120)

-25-

121. 2 D TRENCHARD: Exactly/^{so}, I was just passing,
CU HART and I thought to myself "Old John's/
going to be pretty tied up with all
122. 1 C these ships sinking. Is it really
CU DR. fair to ask him to play golf/in the
123. 2 D middle of something like this?/
CU JO So I said to myself, what I'll do
is just drop by and sound him out,
124. 1 C you see..." Time is short and I've
VBCU got to get cracking.
TRENCHARD (THE DOCTOR AND JO EXCHANGE
LONG SUFFERING LOOKS AS
TRENCHARD GOES WAF-ING ON)

2 TO E

(SWINGER OPEN)

125. 4 F
MASTER in to
MS DOORWAY
4F,D5,C3,5D

13. INT. NAVAL B E: STORE ROOM. DAY.

Let him go

(A SMALL ROOM WITH METAL
SHELVES CONTAINING ELECTRONIC
SPARE PARTS IN BOXES.)

126. 5 D THE MASTER ENTERS, LOOKS
LS MASTER. AROUND, TAKES DOWN A BOX,/
HOLD him to TENS IT, TENS OUT THE
f/g & PAN ELECTRONIC SPARE PART,
him R. LOOKS AT IT, PUTS IT BACK
IN THE BOX AND THE BOX ON
THE SHELF. THEN HE TRIES
A BOX FROM ANOTHER SHELF,
FINDS THE TYPE OF ELECTRONIC
SPARE PART HE WANTS, REPLACES
127. 4 F THE BOX. HE LOOKS AROUND,/
CS BOX on C. NOTICES A LITTLE DUFFLE
shelf. B.G., HELPS HIMSELF TO IT
As it's removed, AND PUTS THE ELECTRONIC
CU MASTER SPARE PART IN TO IT. AS HE
IS STARTING TO INSPECT
PAN him L. THE CONTENTS OF ANOTHER
to next box & BOX, CHIEF PETTY OFFICER
CU A/B SMEDLEY ENTERS. HE IS RATHER
Let him go SURPRISED TO SEE THE MASTER)

128. 5 D
LS MASTER
HOLD him to MS
door L.

SMEDLEY into -25-
DEEP 2S

(4 next)

(on 5, shot 128)

SMEDLEY: Excuse me, sir, but
should I know you?

129. 4 F
MS MASTER &
BAG

(THE MASTER, QUITE UNPERTURBED,
CONTINUES WITH HIS WORK)

MASTER: You most certainly should,
Haven't you been informed I was
coming?

130. 5 D
MCU SMEDLEY

SMEDLEY: I'm afraid not, sir.

131. 4 F
MCU MASTER

MASTER: Special audit, Ministry
of Defence.

(SMEDLEY LOOKS SIDWAYS AT
THE DUFFLE BAG INTO WHICH
THE MASTER HAS PUT CERTAIN
SELECTED ITEMS)

SMEDLEY: Special audit, sir?

MASTER: The items in this bag are
defective. Did you realise you've
got defective supplies here?

132. 5 D
MIS SMEDLEY

You mind if

PAN him R.
to M2S
SMEDLEY/
MASTER

SMEDLEY: Would/I see you pass, sir?

MASTER: Captain Hart's preparing it
now. He'll be here with it in a
moment.

SMEDLEY: I see, sir. Well you won't
mind if I double check, will you, sir?

HOLD SMEDLEY
L.

(SMEDLEY MOVES TOWARD A WALL
PHONE)

133. 4 F
CU MASTER

MASTER: What are you suggesting, Chief?

134. 5 D
MS SMEDLEY
& PHONE

(on 5, shot 134)

-27-

135. 4 F
CU MASTER
SMEDLEY: I'm not suggesting, anything, sir Just following orders.
136. 5 D
CU SMEDLEY
MASTER: (HYPNOTIC VOICE) You will obey my orders, Chief Petty Officer.
SMEDLEY: Your orders, sir?
137. 4 F
VBCU MASTER
MASTER: You have seen my pass and everything is correct.
- (SMEDLEY SEEMS TO BE GOING UNDER THE HYPNOTIC SPELL)
138. 5 D
CU SMEDLEY
SMEDLEY: Your pass, sir?
139. 4 F
CU MASTER'S EYES
MASTER: You have seen my pass.
- (SMEDLEY RALLIES HIMSELF)
140. 5 D
CU SMEDLEY
SMEDLEY: Must telephone, sir... must double check....
141. 4 F
M2S SMEDLEY/
MASTER
HOLD SMEDLEY
to ground
(SAYING SLIGHTLY SMEDLEY
TURN TO THE WALL PHONE,
LIFTS. THE MASTER COMES
UP BEHIND SMEDLEY AND
STRIKES HIM DOWN, PUTS
THE PHONE BACK ON THE HOOK.
THE MASTER RETURNS TO THE
STORE RACKS, AND WORKING
HOME QUICKLY NOW BEGINS TO
TUNE THE ELECTRONIC PARTS
(WHAT HE NEEDS))
142. 5 D
MS MASTER

Let him go

143. 1 C
M2S TRENCHARD/
HART
fav. TRENCHARD

-27-

(3 next)

(on 1, shot 143)

2E,B1,3F,A2,1C

14 INT. NAVAL BASE: HART'S OFFICE. DAY.

(THE DOCTOR, JO, TRENCHARD,
HART, AND JANE)

HART: ^{please} Now/don't worry, George, old
chap If I can't make the tournament,
I'll let you know in plenty of time.

(HART RISES AND CROSSES
TO CL)

144.	3	F	M2S DOCTOR/ JO	TRENCHARD: But you do understand, /I don't want you to feel there's any pressure on you about this. / If you want to drop out, I could probably ...
145.	1	C	A/B	rope in old Harry.
			HOLD HART'S move	HART: Perhaps, that would be best. Now if you don't mind, George I've really got some pressing business.
146.	3	F	M2S HART/ TRENCHARD	TRENCHARD: At the same time, I wouldn't want you to miss your game. We'd much rather have you, if you can manage it.
			Let HART go	
147.	1	C	MS HART	HART: I'll do my best / Good bye, George.
148.	3	F	MS TRENCHARD	TRENCHARD: Yes, yes, indeed I realise how busy you are, (A STEP TO E IT, THEN PLACES, TO DOCTOR):
149.	1	C	MS DR.	Staying down here much longer?
150.	3	F	A/B PAN him L. to door then to DEEP M3S DR./JO/ TRENCHARD	DOCTOR: That depends how long it takes to conclude my business. Good bye, Col Trenchard

(1 next)

(on 3, shot 150)

-29-

TRENCHARD: Oh yes, I mustn't hold you up. (TO JO): Good bye, Miss Grant. A great pleasure to see you again.

JO: Good bye, Col. Trenchard

Let TRENCHARD go

HART in and PAN him R.

TRENCHARD: Well, I'll be ^{pushing} off then. (TO JANE) Thank you.
HART: I'll be in touch George.

(NOBODY DISAGREES. TRENCHARD WAITS. HART CLOSES THE DOOR)

151. 1 C HART: Now then, where ^{were} we Doctor? /
MS DOCTOR

Where were we indeed.
152. 3 F DOCTOR: Shipping must be kept away from this area.
MCU HART

(DURING THE FOLLOWING EXCHANGES, JO WALKS OVER TO THE WINDOW AND CASUALLY LOOKS OUT)

HART: Doctor, these are major shipping lanes. We'd have protests from all over the world.
153. 1 C /
MCU DOCTOR

DOCTOR: There'll be even bigger protests if ships go on sinking.
154. 3 F /
MCU HART

HART: Even if we do make it a prohibited area, how are we going to enforce it? You know what happens in the English Channel? Trinity House marker bouys are simply ignored half the time.
155. 2 E
L/A MCU JO thru window.

ZOOM to CU

JO REACTS TO WHAT SHE HAS JUST SEEN FROM THE WINDOW. SHE LOOKS CLOSER)

(T/K next)

-29-

(on 2, shot 155)

-30-

TELECINE 7 (A6)
(Dur: 6")

Naval base: JO's POV
window.

The MASTER is walking
around carrying the little
duffle bag. He returns
the salute of a RATING.

DOCTOR: (VO) You'll have to patrol
the area.

HART: (VO) And what do we do if
ships won't turn back? Open fire?

DOCTOR: (VO) Surely it needn't
come to that -

156. 3 F
DEEP 3S
DR./JO/
HART

2E,B1,3F,A2,1C

15. INT. NAVAL BASE: HART'S OFFICE. DAY.

(THE DOCTOR, HART, JO, JANE)

DOCTOR: - If the danger is well
enough publicised, people are bound
to be sensible.

157. 1 C
(CRABBED L.)
MCU JO

JO: Doctor!

HART: Don't you believe it

JO: (CUTTING IN) Doctor, come
home!

158. 3 F
A/B
HOLD DR. to
window

DOCTOR: Jo, please, not now.
(JO IS ALMOST SPEECHLESS WITH
EXCITEMENT)

159. 2 E
C2S JO/DR.

JO: But it's the Master! /

TELECINE 8
Naval base: DOCTOR's POV
(Dur: 8") (A7)
through window

(THE DOCTOR RUSHES TO THE
WINDOW, LOOKS OUT)

There is no sign of the
Master now. Just normal
activity.

160. 2 E
A/B

-30-

(3 next)

(on 2, shot 160)

2E,B1,3F,A2,1C

16. INT. FIVE BASE: HART'S OFFICE.
DAY.

(DOCTOR WHO AND JO AT THE
WINDOW, HART AND JANE
WATCHING ON.)

JO: Down there. He was down there.
I saw him.

161. 3 F /
(CRABBED R.) Captain Hart
MCU DR. DOCTOR WHO: (TO HART) I suggest
you order a full security alert.

162. 1 C /
MS HART Immediately.
JANE b/g HART: Would you mind telling me
what you're talking about? GRAMS
Phone

163. 3 F /
A/B DOCTOR WHO: Miss Grant's spotted
a dangerous criminal in the base.

164. 1 C /
A/B (LARGE SMOKE. IN B CKGROUND
J LIFTS).

JANE into
M2S JANE/
HART

HART: Really, Doctor! I'm trying
to be patient but ...

Sir.

JANE: / Someone's been found
unconscious in the sonar stores.

165. 3 F /
CU DOCTOR

DOCTOR WHO: Come on.

166. 1 C /
CU HART

3 TO E
5 TO D

BREAK FOR ARTISTS AND CAMS

TO BE RECORDED AT
END OF PROGRAMME

TELECINE 9

(SWINGER CLOSED)

4F,D5,C3,5D

167. 4 F 17. INT. NAVAL BASE: STORE ROOM. DAY
CU SMEDLEY

(SMEDLEY, RATHER SHAKEN
UP, IS EXPLAINING WHAT
HAPPENED TO HART,
DOCTOR WHO AND JO)

168. 5 D SMEDLEY: He was taking equipment,
CU DR. sir. Said he was doing a special
audit. / I phoned to check up, then
he hit me.

DOCTOR WHO: What did this officer
look like?

169. 4 F SMEDLEY: About my height, sir.
M2S SMEDLEY/ Had a beard.
JO

JO: (TO DOCTOR) You see - the
Master.

170. 5 D HART: Who is the Master?
M2S HART/
DR.

(4 next)

(on 5, shot 170)

DOCTOR WHO: I'll explain later.

171. 4 F
A/B

JO: He's supposed to be locked up.
How did he get in here.

172. 5 D
MS DR.

DOCTOR WHO: Trenchard.

PAN him R.
& TRACK
OUT to
DEEP 3S
HART/JO/
DR. (f/g)

JO: (SURPRISED) What?

DOCTOR WHO: He arrived just before
this happened, and he left just a
few moments ago.

JO: Of course. All that silly
talk about a golf tournament.

HART: Are you suggesting that
George Trenchard is mixed up in this?

173. 4 F
CU DOCTOR

DOCTOR WHO: I certainly am.

(TO HART) Captain Hart, can you
lend me some transport?

174. 5 D
CU HART

HART: Yes of course. But, what's
all this about?

175. 4 F
M2S DOCTOR/
JO

DOCTOR: There's no time to explain.
Come on, Jo!

HOLD SMEDLEY

(DOCTOR WHO AND JO
RUSH OUT. HART FOLLOWS.)

PAUSE FOR ARTISTS TO TRENCHARD

(2 next)

TO BE RECORDED AT
END OF PROGRAMME

TELECINE 10

(4E in Master's Room)
5D, A3, 1E, B2, 2F

176. 2 F 18. INT. HALL: TRENCHARD'S OFFICE.
CS GOLF DAY.
BALL

PAN it L.
to 'hole'
Let ball go

(TRENCHARD IS PRACTISING
PUTTING WITH AN INDOOR
PUTTING SET. THERE IS
A KNOCK ON THE DOOR)

177. 5 D
LS TRENCHARD TRENCHARD: (NOT LOOKING UP)
in conference.

178. 1 E
M2S DR. &
JO (A GUARD OPENS THE DOOR
AND SHOWS IN JO AND
DOCTOR WHO.)

DOCTOR WHO: Col. Trenchard

(TRENCHARD MOTIONS
DOCTOR WHO TO BE SILENT
WHILE HE FINISHES HIS
PUTT. TRENCHARD PUTTS
THE BALL, TAKING HIS TIME.
HE MISSES AN EASY PUTT.
THEN LOOKS UP.)

179. 5 D
MS TRENCHARD
PAN him R. to TRENCHARD: Hello, old chap.
3S JO/DR./ What are you doing here?
TRENCHARD

(THE GUARD EXITS.)

180. 2 F
MCU DR. DOCTOR WHO: I have reason to
believe that your prisoner has
escaped.

181. 5 D
A/B.
HOLD him to
rostrum.
DR. & JO into 34-
MC3S JO/DR./
TRENCHARD

(2 next)

(on 5, shot 181)

-35-

TRENCHARD: Nonsense.

DOCTOR WHO: Is it?

182. 2 F (TRENCHARD SWITCHES ON
MS CSO THE MONITOR.)
SCREEN
TRENCHARD/DR. you are you see
f/g TRENCHARD: See for yourself. There/
Safe and sound!

(FEED TO CSO SCREEN)

4 E 50°
H/A VLS
MASTER

(ON THE MONITOR SCREEN
WE SEE TRENCHARD IN
HIS ROOM, QUIETLY READING
A BOOK. TRENCHARD SWITCHES
OFF THE MONITOR)

183. 1 E
MCU JO

JO: He may be here now. But half
an hour ago he was at the Naval
Base.

184. 2 F
CU TRENCHARD

TRENCHARD: Impossible. Case of
mistaken identity ...

185. 5 D
CU DR.

(JO AND DOCTOR WHO
JUST LOOK AT HIM)

186. 2 F
CU TRENCHARD

TRENCHARD: Tell you what, though:
I'll go and check the guards myself.

187. 5 D
CU DR.

DOCTOR WHO: Yes you do that.

188. 1 E
M3S JO/
TRENCHARD/DR.

(TRENCHARD HURRIES OUT,
TRYING TO COOGE L HIS
MIC.)

DOCTOR PICKS UP PHONE

Let TRENCHARD
go

JO: OK. All clear

189. 5 D
MCU DR.

HOLD him to
MC2S JO/DR.

Hullo. It's dead.
DOCTOR WHO: Jo, I want you to take
the jeep and get back to the Naval
Base straight away. Call Unit -
tell them Trenchard and his entire
staff must be immediately replaced.

(3 next)

-35-

(on 5, shot 189)

JO: But Doctor -

DOCTOR WHO: No buts, Jo. Please -
just do as I ask you.

JO: What about you?

Let JO go DOCTOR WHO: I'll stay here and
keep an eye on him. Now hurry.
TIGHTEN on DR.
Let him go (JO EXITS.)

TABLE OUT

190. 3 E _____ /
NCU TRENCHARD
3E,D4,4E,C2,1C

19. INT. CHATEAU: HESTER'S ROOM. DAY.

(HESTER AND TRENCHARD IN
CONVERSATION.)

TRENCHARD: But the girl saw you.

191. 4 E _____ /
MS MASTER MASTER: It couldn't have been more
than a fleeting glance. Convince
her she was mistaken.

192. 3 E _____ /
MS TRENCHARD TRENCHARD: I tell you they don't
believe me. The Doctor knows ...
PAN him L.
to M2S
MASTER/
TRENCHARD MASTER: Suggest he comes down
here and sees me for himself.

TRENCHARD: What's the good of that -

193. 4 E _____ /
CU MASTER

(3 next)

(On 4, shot 193)

MASTER: I'll explain what were
doing. Convince him to keep quiet.

194. 3 E
CU TRENCHARD TRENCHARD: Could you?

195. 4 E
A/B MASTER: I'm sure of it. But we
just leave everything to me.

196. 3 E
C2S MASTER/
TRENCHARD I'll put his mind at rest.
TRENCHARD: All right. I suppose
it's worth a try.

HOLD TRENCHARD
to door

197. 4 E
MLS MASTER. (MASTER EXITS. AS SOON
AS HE RECOGNIZES THE
GUARD, HE MOVES
TOWARD HIM, GRABBS HIM
BY THE WRIST, AND MOVES
TOWARD THE GRILL.
(TRUNK ONLY)

198. 3 E
CS MASTER'S HEAD
& camera grill

199. 4 E
MCU MASTER

MASTER: Guard!

200. 3 E
HOLD MASTER
to f/g then
DEEP 2S
MASTER/GUARD MASTER: There's something wrong with
the air-conditioning in here. (SCREAMING
) That grill's blocked.

201. 4 E
HOLD GUARD
to MCU f/g,
MASTER b/g
Let GUARD go

202. 1 E
CU DR.

(on 1, shot 202)

5D, 13, 1E, B2, 2F

20. INT. CHATEAU: TRENCHARD'S OFFICE.
D.Y.

203. 5 D
MLS DR. (TRENCHARD ENTERS.)

204. 2 F
MS TRENCHARD TRENCHARD: Well I've seen the
guards - Everything's perfectly
in order.

205. 5 D
2S TRENCHARD/
DOCTOR (CUT TO DOCTOR WHO IS
TRYING A VERY DIFFICULT
GOLF PUTT).

DOCTOR WHO: Fore

207. 2 F
CS BALL.
PAN it L. (DOCTOR WHO COMPLETES HIS
PUTT SUCCESSFULLY LOOKS
UP.)
Let it go
PAUSE

208. 1 E
H/A CS Hole.
Ball in
PAUSE TRENCHARD: Bless my soul!

209. 2 F
MCU TRENCHARD DOCTOR WHO: You were saying.

210. 5 D
MCU DR. TRENCHARD: Where's Miss Grant?

211. 2 F
MS TRENCHARD DOCTOR WHO: She's gone back to the
Naval Base.

HOLD him to
f/g DEEP 2S
DR./TRENCHARD TRENCHARD: Oh, I see. Look here,
old chap, if you're still worried I
suggest you see the prisoner your-
self.

Let DR. go
DOCTOR WHO: But I've just seen him.

212. 1 E
MS TRENCHARD to
M2S DR./
TRENCHARD TRENCHARD: What?

213. 2 F
MCS CSO
SCREEN

(1 next)

(on 2, shot 213)

(THE DOCTOR INDICATES
THE MONITOR SCREEN)

DOCTOR WHO: On there.

214. 1 E
 A/B TRENCHARD: Ah! Oh Quite!
 PAN them L. Still if you're in any doubt,
 to 2S TRENCHARD/ I'd sooner you interrogated the
 DR. man yourself. You know the way
 (DR. MCU f/g) don't you.
 (TRENCHARD OPENS THE
 DOOR,

(DOCTOR
WHO GIVES TRENCHARD A LOOK BUT
DECIDES TO PLAY ALONG)

DOCTOR WHO: Well, if you insist.

 (DOCTOR WHO MOVES TO
 EXIT, THEN PAUSES AND
 HANDS THE GOLF CLUB TO
 TRENCHARD.)
216. 2 F
 C2S TRENCHARD/
 DR. DOCTOR WHO: Yours. I believe.
 Let DR. go.

 Let TRENCHARD (DOCTOR WHO GUARD EXIT,
 go LEAVING TRENCHARD
 HOLDING THE GOLF CLUB.
217. 5 D TRENCHARD LIFTS PHONE
 MLS TRENCHARD

 HOLD him to
 f/g

TRENCHARD: (INTO PHONE) Get me
the main gate ... Trenchard here.
There's Miss Grant on her way down.
to you. She is not to leave.

(2 next)

(HE PUTS DOWN THE
PHONE AND THINKS FOR
A MOMENT.)

219. 2 F
Over TRENCHARD'S
shoulder
CSO Screen

HE CROSSES TO THE MONITOR
AND SWITCHES IT ON.
THE SCREEN IS ALIVE BUT
BLANK. HE CLICKS
THE SWITCH A FEW TIMES,
BUT NOTHING HAPPENS.
TRENCHARD STARES AT
THE MONITOR WORRIED)

(FEED TO CSO SCREEN)

4 E
CS CUSHION

220. 5 D
CU TRENCHARD

5 TO E
1 TO F
A TO 4

PAUSE

221. 5 E 21. INT. CORRIDOR.
LS CORRIDOR.
DR. down to
MS.
CRAB R. to incl.
Door. Let DR. go

222. 3 E 3E, D4, 4E, C2, 5E
MCU DR.
5 CRAB L. 21A. INT. CHATEAU: MASTER'S ROOM

223. 4 E
MCU MASTER

great
MASTER: What a pleasure to see
you my dear Doctor.

224. 3 E
MCU DR.

DOCTOR WHO: Been out for a little
jaunt have you?

224A. 4 E
A/B

MASTER: I beg your pardon.

224B. 3 E
A/B

DOCTOR WHO: Why did you steal
those electronic spares from
the Naval Base?

225. 5 E
MS MASTER

(on 5, shot 225)

- 41 -

MASTER: How could I steal anything,
Doctor. I'm a prisoner here.

226. 3 E
M.DEEP 2S
MASTER/DR.

227. 5 E
CU MASTER DOCTOR WHO: You've gained some
sort of hold over Trenchard. / What's
going on?

228. 4 E
MS GUN MASTER: I can see I shall have
to tell you everything.

(MASTER PRODUCES GUN)

229. 3 E
M2S
HOLD DR.
to door DOCTOR WHO: Good afternoon.
(HE EXITS)

230. 5 E
MCU MASTER
PAN him to
door

231. 2 L
MLS MASTER
in door

(Pause next)

- 41

(on 2, shot 231)

- 42 -

21B INT. CORRIDOR . . . DAY

(GUN KICKED)

Let him go.

MASTER: Very clever Doctor - but
you won't escape me!

PAUSE CHANGE ARTISTS

232. 1 F /

LS DR.
MASTER in L.
HOLD DEEP 2S
MASTER/DR.

PAN THEM R.
holding deep 2S.

Let MASTER go L.

HOLD DR. through
drapes

PAUSE

233. 2' L /

MS LEGS

SWORD UNDER

PAUSE MASTER (ROGER) IN

234. 2 L /

MLS MASTER

PAN him R. to
drapes

MASTER: Where are you Doctor?
Why don't you come out and fight?

PAUSE

(2 next)

- 42 -

235. 2 L
MLS DR.

DOCTOR WHO: Stop hacking at that
curtain. It's Government property.

236. 1 F
MCU MASTER

Let him go

(MASTER (ROGER)
STEPS R.)

PAUSE

237. 2 L

LS DR.
MASTER (DEREK)
in to f/g

TRACK IN HOLDING
to doorway

3 - 4 - 5

PAUSE

3E,D4,4E,C2,5E

21C. INT. MASTER'S ROOM

TABLE L. POS.

238. 3 E

L/A X table
DR. in to f/g.
MASTER 'above'

2 cuts at DR.
& PAN MASTER R.

239. 5 E
MS DR.

(3 next)

DOCTOR WHO: I don't know about
you - but violent exercise always
makes me terribly hungry.

240. 3 E
MCU MASTER

MASTER: Enjoy the meal Doctor --
it's going to be your last.

241. 4 E
MS DOCTOR &
SWORD on table.

Let sword go

PAUSE (REPOS. TABLE)

242. 5 E
M. DEEP 2S
DR./MASTER (DEREK)

ZOOM IN holding 2S

(ON DIRECTION ZOOM
WILL NOT BE USED.
GO TO L/A 50°)

Let MASTER X
TABLE and out
bottom frame

243. 4 E
MS DOCTOR

HOLD RISE.
PAN him L.

DOCTOR WHO: I'm surprised at you.
Why can't you realise that violence
never really solves....

PAUSE

(on 4, shot 243)

- 45 -

244. 3 E
MS Chair.

DR. in L.
followed by
MASTER for M2S

DOCTOR WHO: Ah but, my real
speciality is my footwork.

MASTER: You're good Doctor.
But not good enough.

Let MASTER go

PAUSE

245. 4 F
MS MASTER.

HOLD RISE to
MCU.
INCLUDE KNIFE.

WHIP PAN L.
with knife

TO BE RECORDED AT
END OF PROGRAMME

TELECINE 11 - Closing Titles

LEADER

TELECINE 1 (B14 or A8) Dur: 30") SOF

Opening Titles

S/I T/J SLIDES	(1)	The Sea Devils
	(2)	by MALCOLM HULKE
	(3)	Part Two

END TELECINE 1

LEADER

TELECINE 2 (B8) (Dur: 10")

SOF

Ext. Naval Base. Day

Establishing shot
of base.

END TELECINE 2

BLANKING

TELECINE 3

(B9)

(Dur: 10")

SOF

Royal Naval
helicopter takes
off.

END TELECINE 3

BLANKING

TELECINE 4 (B10) (Dur: 10")

SOF

Royal Naval helicopter
flying

END TELECINE 4

BLANKING

TELECINE 6

(B11)

(Dur: 1' 31")

SOF

Ext. Naval Base. Main Gate.

Trenchard's car comes along driven by a Guard. Trenchard sits beside him. There's a litter of rugs, golf bags in the back. The car stops at the main gate and passes are shown before car drives in.

Naval Base. Car Park.

Trenchard's car comes along and parks. Trenchard gets out and turns to the Guard.

TRENCHARD: You can go to the Petty Officer's Mess. I'll send for you later.

The Guard nods and goes.

TRENCHARD looks around, then taps the side of the car. He walks off briskly towards the administrative block. After a moment the MASTER emerges dressed in Naval Commander's uniform. He smooths himself down, then returns the salute of a squad of marching sailors. He strides confidently towards the technical store room.

END TELECINE 6

BLANKING

TELECINE 9

(B12)

(Dur: 33")

SOF

Naval Base. Main Gate.

TRENCHARD with Guard
driver leave base in his
car. Immediately a
klaxon sound~~s~~ and
sailors run to close the
gate.

Trenchard's car continues
to drive away.

END TELECINE 9

BLANKING

TELECINE 10 (B13)

(Dur: 22")

SOF

Ext. Chateau Courtynd.

DOCTOR WHO and JO arrive
at main doors in a Royal Naval
Jeep. They enter the
chateau past Guards standing
at door.

END TELECINE 10

LEADER

TELECINE 11 Closing Titles
(B15 or A9)

(Dur: 53") GRAMS
Closing
Sig.
Tune

S/I T/J SLIDES

- (1) Doctor Who
JON PERTWEE
- (2) Master
ROGER DELGADO
- (3) Jo Grant
KATY MANNING
- (4) Captain Hart
EDWIN RICHFIELD
- (5) Trenchard
CLIVE MORTON
- (6) 3rd Officer Jane Blythe
JUNE MURPHY
C.P.O. Smedley
ERIC MASON
- (7) Clark
DECLAN MULHOLLAND
Sea Devil
PAT GORMAN
- (8) The B.B.C. wish to
acknowledge the help
given to them by the
Royal Navy in the
making of this programme
- (9) Title Music by
RON GRAINER AND
BBC RADIOPHONIC WORKSHOP
- (10) Incidental Music by
MALCOLM CLARKE
BBC RADIOPHONIC WORKSHOP
- (11) Special Sounds by
BRIAN HODGSON

CONTD.....

TELECINE 11 (CONTD.)

Closing Titles

- (12) Film Cameraman
PETER SARGENT
Film Editor
MARTYN DAY
- (13) Visual Effects
PETER DAY
- (14) Script Editor
TERRANCE DICKS
- (15) Designer
TONY SNOADEN
- (16) Producer
BARRY LETTS
- (17) Directed by
MICHAEL BRIANT
BBC-tv